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THE BOUDOIR—ARTICLE NUMBER SEVEN.

Nothing tends to make a person more at ease on entering a room than to feel that the very furniture is at home, and devoid of all that fussy formality, where even the very chairs seem conscious that they are on their best behavior.

The cabinet shown in this article is specially adapted for use as well as for beauty, the chief feature of which is the centre part standing prominently forward for the display of ceramics, flanked each side with book shelves, on which our fair friends may keep for references their favorite authors ready to hand. The cupboards and drawers are so placed that the owner in using them for the many different purposes to which they may be devoted will not have the troublesome necessity of displacing the ornaments which decorate the cabinet.

It must be remembered that furniture, to be good, must, in the first place, be designed for a purpose; it is of no use for it to be only pretty, it must conform to necessity and modern requirements, and for the particular purposes for which it has been designed.

Eastlake says in his "Hints on Household Taste": "In every case in nature where fitness or utility can be traced, the characteristic quality or relative beauty is found to be identical with that of fitness."

Hugin again says: "How many objects of ordinary use are rendered monstrous and ridiculous simply because the artist, instead of seeking the most convenient form and then decorating it, has embodied some extravagance to conceal the real purpose for which the article has been made."

Of the many very beautiful woods used in the cabinet trade, from the rich tones of rosewood to the charming delicacy of satin wood, they are all equally suitable for the boudoir or drawing-room, with the exception of oak, which is very properly considered at home in the hall, dining-room and library.

This cabinet, which I have invented in the modern Anglo-Japanese style, could be very effectively carried out in enamel painting, the color of the woodwork being a rich sombre green, the panels to be decorated with birds and sprays of flowers painted on a gold ground.

The background to the china cupboard and the other parts as indicated in the sketch, is lined with a warm yellow plush or stamped velvet. Another suitable treatment is to ebonise the woodwork of the cabinet. Nothing in my opinion conduces more than black to set off china, especially blue china, old delf, for instance. Nankin being a luxury reserved, I may say, only for the fortunate individual possessing a long purse. Very pretty panels to the doors, etc., might be formed of Japanese lacquered trays, the rims, of course, having been first cut off.

Bay windows form a very attractive feature to any room, helping to correct the monotony of a rectangular or square shape, and at the same time forming a pleasant nook for work or recreation. A sofa lounge may be fitted permanently round the bay, and flowers, which make an indispensable feature of the boudoir, could be arranged on a stand placed in the centre.

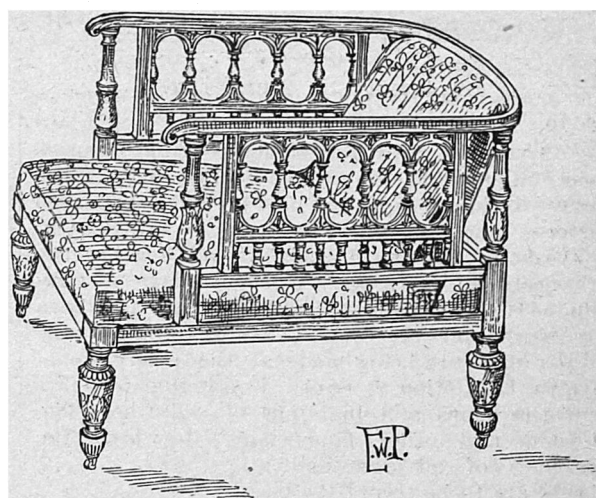
Crete or Madras muslin curtains as window hangings are much more harmonious and blend much better with the decorations than do crude white lace which some ladies seem still to be wedded to.

The absurd practice of hanging curtains to a mahogany or brass pole three inches diameter, or from a vulgar gilt cornice, which is but a trap to collect dust, should be discouraged, and a light brass rod about one inch diameter will be found, I think, quite strong enough for the purpose, and very much more sensible.

Although all things of domestic use should be strong, serviceable, and fitted for the purpose for which they are intended, and however humble the articles may be, they are still worthy of that consideration which is bestowed on more important objects.

If every common domestic thing by which we are surrounded be only good in form and of pleasant color, instead of being as they generally are contemptible, we may well hope that by encouraging better taste in these as well as in the more important, yet avoiding the luxuriousness of pretentious show, it will tend to make our lives much more joyous and enjoyable.

DECORATIVE manufacturers, quite independently of the learned world with its endless discussions, practically undertake the harmonization of religion and science in the most extraordinary manner at Easter time. A curious climax is

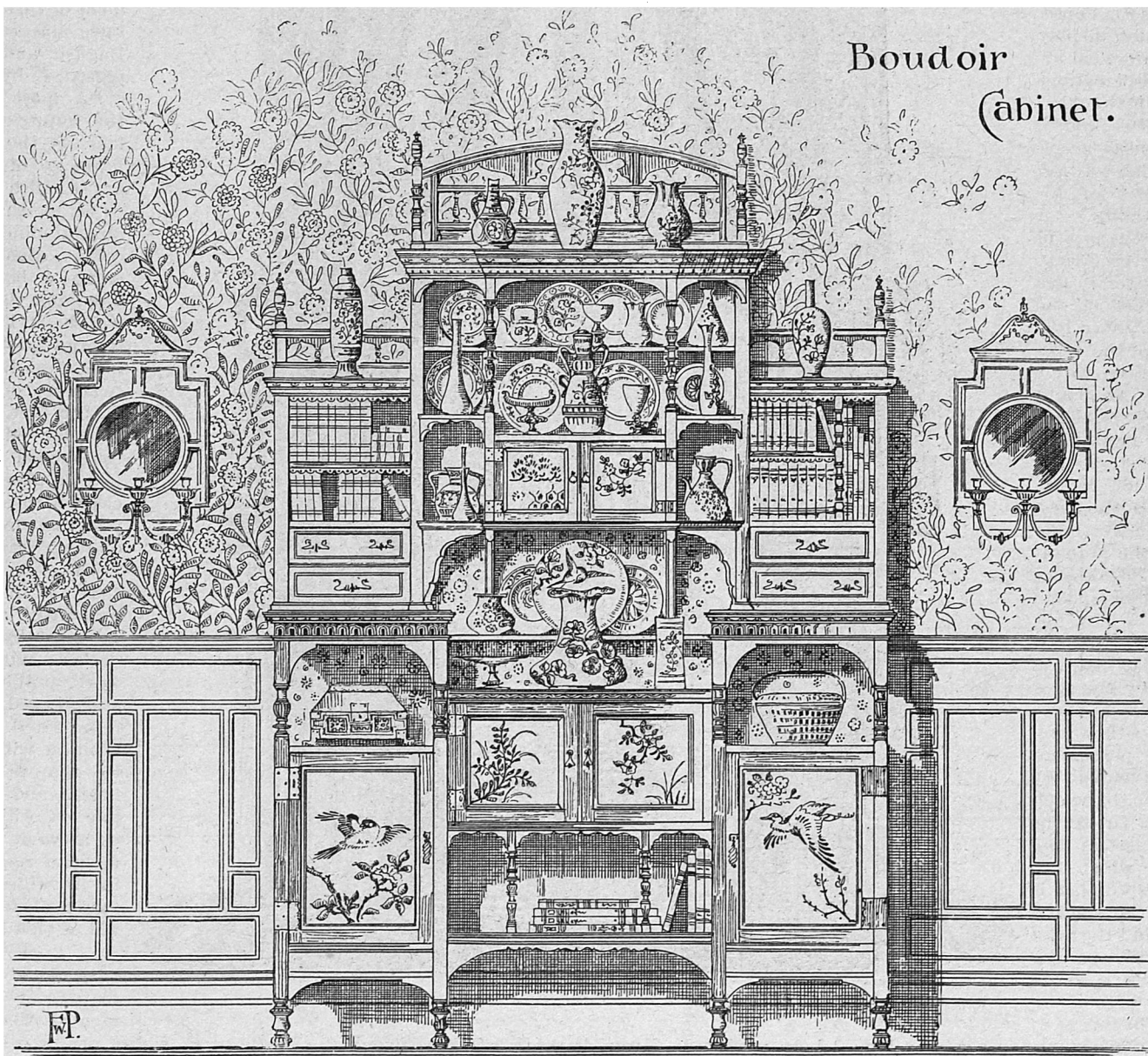


BOUDOIR CHAIR.

disguised when they come to express themselves in English words and with instruments of modern science.

A SERIES of the works of the late lamented young American sculptor, Edward Russell Thaxter, exhibited at Tiffany's, includes as the most important a life-size group, with the title of the "First Dream of Love," and on which the fame of the artist must rest. His early death at the age of twenty-four years can hardly appear otherwise than as a national calamity, considering the high purposes and powers signified by such a work. A truly poetical idea is embodied in the marble, showing a full-length feminine figure standing, with the tender little god balanced upon her shoulders and against the back of the head, above which the arms of the former are softly folded. The maidenly face is touched with a faint

shadowy expression of a smile about the closed eyes and delicately-modeled mouth, the head being borne slightly downward and to one side by the weight superimposed, while in its backward, dreamy leaning, the figure is also in appearance uplifted as among the gods, showing a Mercury-like poise, with one unconcealed foot among the foliage of the base. Otherwise the lower portion of the figure is fully screened among climbing flowers, with which mingle the folds of a net carried by Love, and winding like a veil around the form downward. From thence the drape is carried upward over his head, the downward trail starting from the other hand, with finger tips poking through the meshes in drawing forward a fold shading his face. One airily delicate wing is shown from the



Boudoir Cabinet.

reached when a neat, brisk, little thermometer is affixed to the body of a cross in blue plush, showing between delicate flower wreaths a minute panel inscribed with "Easter" in fine art style. In the same way are blended the solemnities of the Resurrection and the light courtesies of society, as with the Easter card which reads "God so loved the world that He gave His Only Begotten Son, wishing you a happy Easter." Unlike the case of strange devices with eggs and hares and a multitude of forms, about which is wound vague tradition, the incongruities are un-

front by the uplifting of the arm, the other only appearing in a side view behind the veil, aiding the very nice balance of the composition. Some of the best quality of the work distinguishes this small figure, with the infantile face looking forth from beneath his net, as half doubting and regretful. He is not here the gay and thoughtless boy, but a babe in growth, realizing a high conception, with unimaginable innocence and naivete. Withal he pauses and questions himself, as Love, with conscience quickened and refined, expressive of the sentiment of a new age.